

Toppie Booke

Containing varietie of Examples of all
the most curious Hands written,

With the breakes of each here in the 3 vsuall & most necessary Hands
of our Kingdome exactly performed, according to that rule

By Martin Billingsley M^o of Writing
Verte cognitionem in opera. R

To the Reader

My discoverie of more meanes to y^e Art of Writing, then hitherto hath bene published: in y^e first formes or breakings
of euerie letter I knowe will be taxt by some Artizans in o^r Faculty: Notwithstanding y^e Profession is to teache o^r
best to all Men. As in y^e doctrine of all Sciences, of whatsoeuer deepest worth & Importance; euerie best
Teacher thereof, hath discoverd his best: Imitating y^e most Ingenious of all Men: That professing the
knowledge of all things; communicated without enuy, all his wisdom, and hid none of her Riches.
If my Ingenuitie may make too many Teachers: Lett the generall profit answer y^e particular disprofit.
And God (whose Good is generall) blese that good in all, that (in his Imitation) intend it.

Are to be sold by Thomas Dainty at the three

M. B. The second editioⁿ 1637



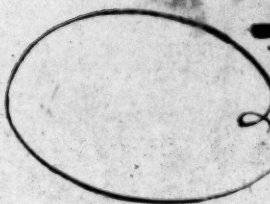


. a. d. a. b. b. b. c. d. c. d. d.
e. e. e. f. ff. ff. g. g. g. h. h. h.
i. f. f. j. k. k. k. l. l. l. m. m. m.
n. n. n. o. o. o. p. p. p. q. q. q.
r. r. r. s. s. s. t. t. t. u. u. u.
v. v. v. w. w. w. x. x. x. y. y. y. z. z. z.






 a a a b b b r r r o o o d d d d d e e e f f f g g g h h h
 i i i k k k l l l m m m m m m n n n o o o p p p q q q r r r
 s s s t t t u u u v v v w w w x x x y y y z z z


 We see by experience that such as zealouslie followe of these
 a horrible tymer doe quicklie come to utter ruine & destruction.

Billingsley


 Providence Dei utgitur mundus eademque rebus consulit humanis,
 neque solum universis utrumque singulis Deum agnoscimus ex
 operibus eius Commoda quibus utimur hunc qua fruimur spi-
 ritum quem ducimus a Domino Deo optimo maximo omnipotenti
 omnibus hominibus concedi agnoscimus Deo debemus omnia nostra

1797 - 228 142 11 122 0 2 1/2
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The Pens Alphabet

e e e o o a a d d q q q d d b d d
 l l l b b b h h h f f f f f f f f
 i i i u u g g n m m n i x p p v w v v z z
 a b t o d d e e f f g h i k l l m n o p q r d f u v w x z

c c d d o o o o o o o o o o o o
 n t. de we w w w w w w w w w w
 z z z z z z z z z z z z z z z z
 a b t o d d e e f f g h i k l m n o p q r f d t u v w x z



Great are the profits of many acquaint
ance and innumerable are the inconveniences
that accrue thereby therefore it remains du
bious whether is the greater benediction legions
of acquaintance or reticence abcd efgh i k l ll.

All things are not Convenient nor expedient
but we doe or leave vncon as we see them comodi
ous or vnneccessary abcd efgh i k l ll m n o p q r s t v
A B C D D E F G G H I K L L M M
N O P P Q R S S T V W W X Y Z

[Faint, mostly illegible handwriting in cursive script, possibly a letter or a list of items.]

[Faint, mostly illegible handwriting in cursive script, continuing from the top section.]



Favourable guide governe & cheere and Instruct vs
in Knowledge and Learning Multiplie thy mercies
and magnificence O preserve prosper
increase in o ported and plenteousnes in our pallates

6

Almighty Bountifull Creator Defender
Deliverer Eternall everlasting everliving and
everlasting father: Great and glorious god
Heare thou in Heauen hearken haue mercie

5

Handwritten text in a cursive script, likely a letter or document. The text is faint and difficult to decipher.



Handwritten text in a cursive script, likely a letter or document. The text is faint and difficult to decipher.

A c e o g g d l l b h k f p s t i r n m u s s v v w x y z z z
 a b c d e f g h b i i y k l m n o p q r s t v u w x y z
 Full quickly waxeth could Religions flame
 unless by zeale wee doe vphould the same

8

O uisken Heuine and refresh our Spirits Regenerate v
 etnew and redeme o Soules, remember you regard
 o Gouernours his seeth, stablish their Trons in tranquillitie
 Fortifie saving truth Understanding and Wisdoms. A
 a b r d d e e f f f g l i k l m n o p q r r s s t t u w x y z 7



[Faint, mostly illegible handwritten text in cursive script, likely a letter or document fragment.]

a a b b c c d d e e f f g g h h i i k k l l m m n n
 o o p p q q r r s s t t u u v v x x y y z z
 Sit enim deus dilexit mundum, ut filium suum unigenitum
 daret, ut omnis qui credit in eum non pereat, sed habeat

Jacobus deus gratia Augustinus deus offitiorum et bonorum confidens defensor et
 vultum populi vobis ad caput franciscum de omnino inq de london bonis
 alias dom franciscum de omnino de hominibus in dom de offitiorum et
 a a b b c c d d e e f f g g h h i i k k l l m m n n
 p p q q r r s s t t u u v v x x y y z z

no. 1000
1877
1877
1877
1877



A B C D E F G H I K L M
N O P Q R S T V W X Y Z
a a b b c c d d e e f f g g g h h i i k k l
ll m m n n o o p p q q q r s s t t tt v u w x y z

9

Awake Blessed Conseruer Defend me Ever
more from Graceless & Hellishe Imaginations
Keep me in Laudable Meditations Namely
to Obserue Pietie and Quietnes. Co: ~~~~

10



Assist mee Backsliding Creature, Direct Every Faithfull
Gouvernour, Hasten and Inspire in them Knowledg and
Love, Moreover Now, O Lord Perfect & Qualifie their
Reason, Settle them in Truth Unfainedly wth out Wauering

14

A B C D E F G G H I J
K L M N O P Q R S T U V W X Y Z M
a. a b b c c d e f f g g h h i y k k n o o l l m m m
n n n o o p p p q q r r r s s s s s t t t u u v w x y z

13



DIRECTIONS

How to make a Pen.



BEING provided of a Pen-Knife, Razor-Metal, (not too thick towards its edge) or a small thin French Blade, which I have found to be as good, which you may best sharpen on a Hone, yet after that, you must (as it were) polish its edge on a Thong of Neats Leather; you may try whether it be sharp or not, on your Fingers: But you had better procure the first, second or third Quill in the Wing of a Goose or Raven, which if it be too hard or dry, you may help that by laying it a while in Water: or if the contrary, you may put it into warm Embers, and so in a short space cure that distemper: having scraped off the bark of the Quill with the back of your Knife, cut off about a quarter of an Inch; then enter your Knife at the end, just in the middle of the Back thereof (being like a half-round) that done, put the End of another Quill into that, or the Haft of your Knife, if it be made for that purpose; and holding the Thumb of your left hand, at such a distance on the back of it, as you would have the slit to reach from the End; then by twitching up your Knife-Haft or Quill, you may slit at pleasure, and by cutting both its sides alike, you may fashion the Nib as it should be: To cut the End right, which is the principal thing, you must, if the Quill be too thick, pare a little off, and hold the Nib on the Thumb-nail of your left hand, then enter the edge of your Knife into it sloping; but, before it is quite through, turn your Knife downright, and cut it off.

If you intend to write the *Italian* hand therewith, the Nib must be small, and almost round, with a long slit. For Secretary, it must be broader: For large *Italick*, or that which we call *Text*, it must be of a greater breadth. I have sometimes wrote the *German Text* with a great slit, and it writing two sls,

How to hold the Pen.

TAKE the Pen in your Hand, and place your Thumb on that side thereof which is next your Breast, not extending it so low as the end of your fore-finger; next to that, place your fore-finger on the top of the Pen, lower then your Thumb about a quarter of an inch; Lastly, place your middle finger so much lower then that, on the further side of the Pen. Let there be

space or distance betwixt the Pen and your Fo.e-finger, but let both that and your m^d extended almost to their full length: Observe also, that your Thumb rise and fall in the joy length or compass that the Letters require which you write, and that your little Finger only the Paper; nor let there be the least pressure of your hand, but bear it up with an easie pulse.

How to manage and use the Pen.

HAVING a Book to write in, or a sheet of Paper to write on, which must be ruled with Lines with a black Lead Pen, or a pair of Compasses, but they are best; for if the Body of the Hand you write be deep, as the Roman and Italian are, you may with them, being set at a fit distance, rule your lines double, and thereby every Letter will be kept even at head and foot. The want of Compasses may be supplied by a Quill cut forked, which I take to be an Instrument of more certainty for that purpose, your Paper lying in a good light on a Desk, or on something made sloping (it being not so good to write on what is directly level,) and streight before you, your Elbow lying even with the midst of the End thereof, your hand bending outward or from you; having before dipped only the nib of your Pen into the Ink, with its hollow-side downward, then begin to imitate an Alphabet of the Hand you intend to write; and when your eye is from your Copy you write by, be sure it be just at the end of your Pen as you move it; and when you make any part of a Letter, consisting of a full downright stroke, hold your Pen right forward, turn not the nib thereof any way, but it lying flat, once by drawing in your Thumb and two Fingers make the stroke. In the making of hair-strokes, it will be convenient that you turn or move the Pen in your hand toward your left-side most. Sometimes in making of a Secretary (f) (t) or (k) you must hold it as for a downright stroke, when you make a Bolt or right line through those Letters. Let not your Breast lie on the Desk you write on, nor your Nose on the Paper; but sit in as Majestical a Posture as you can. When you would produce broad full-shadowed Letters or Flourishes, according to the French Mode, you must then, as they do, reverse the Pen, laying the hollow thereof on the in-side of your middle Fingers end, with the nib directly towards you, forcing it from you, nor turning the Pen in your hand one way or other, nor move the hand at the wrist. Thus with practice you may do brave things; for this bold way of writing is the most stately, and sets off with abundance of Gallantry.

[3]
prepare your Paper for your use ; And how to Rule it.

A White, smooth-grain'd, well-gumm'd Paper, is the best to write on ; if it be not well-gumm'd and clear, you may draw it sheet after sheet through Allum-water, and that will both clarify and embody it, and cause it to bear Ink well, being laid in a Press, and dried handsomly. Or you may do as much in effect, and not wet your Fingers, by beating or grinding Gum Sandrick into Powder, and tying that Powder in a fine linnen cloth that is not too thick or close-weaved ; and if your paper be rugged and spongy, by rubbing that thereon, and forcing it through the cloth, your paper will be so fitted for your use, that if your Pen and Ink be good, your Letters will be as clear and smooth as you can wish. If your paper be too rough, you may with the edge of a folding-stick, such a one as Book-binders use, or a Knife-haft, (it being laid on a smooth board) polish it so as your pen may run thereon without interruption. You may rule your paper with black lead, and with white bread, or the paring dust of white leather, clearly fetch those lines out again. Or, if the paper you write on be fine and transparent, you may by laying a fair sheet on another, ruled with black lines, write even, and none perceive by what means. In *France*, such as would write even, have papers with lines pricked with small holes, through which they pounce Chark-cole-dust on the paper they write on, and after dash it off with a Feather or Handkerchief. You may make a device by fastning Lute-strings to both the ends of a Board, they being placed at equal distances, as close or as wide as you please, on which you may lay divers sheets of Paper, and by rubbing hard thereon you will rule 500 lines, as soon as rule five the ordinary way.

*Reason may teach more Ways to Rule, and I
Might swell a Sheet with rich Variety :
But who all VVays of Ruling does impart,
Shall not reign Monarch in this curious Art.*

space or distance betwixt the Pen and your Fore-finger, but let both that and your middle finger be extended almost to their full length: Observe also, that your Thumb rise and fall in the joy length or compass that the Letters require which you write, and that your little Finger only touch the Paper; nor let there be the least pressure of your hand, but bear it up with an easie pulse.

How to manage and use the Pen.

HAVING a Book to write in, or a sheet of Paper to write on, which a black Lead Pen, or a pair of Compasses, but they are best; for write be deep, as the Roman and Italian are, you may with them, be your lines double, and thereby every Letter will be kept even at head and passess may be supplied by a Quill cut forked, which I take to be an Instrument for that purpose, your Paper lying in a good light on a Desk, or on some other not so good to write on what is directly level, and streight before with the midst of the End thereof, your hand bending outward or forcing only the nib of your Pen into the Ink, with its hollow-side downward. Alphabet of the Hand you intend to write; and when your eye is fixed be sure it be just at the end of your Pen as you move it; and when your Pen consisting of a full downright stroke, hold your Pen right forward, touching it lying flat, and once by drawing in your Thumb and two Fingers, of hair-strokes. It will be convenient that you turn or move the Pen in the side most. Sometimes in making of a Secretary (f) (t) or (k) your right stroke, when you make a Bolt or right line through those Letters. Let not your Brest rest on the Desk you write on, nor your Nose on the Paper; but sit in as Majestical a Posture as you can. When you would produce broad full-shadowed Letters or Flourishes, according to the French Mode, you must then, as they do, reverse the Pen, laying the hollow thereof on the inside of your middle Fingers end, with the nib directly towards you, forcing it from you, nor turning the Pen in your hand one way or other, nor move the hand at the wrist. Thus with practice you may do many things, for this bold way of writing is the most stately, and sets off with abundance of Gallantry.

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Illegible

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Faded and
hole in parts.

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For Running Secretary.

IN regard this Hand is more generally useful with us then any other, and that my affection to the Art might be seen in the promoting thereof; I have, for the clear information of Practitioners, added the great and small Letters in the several fractional parts, to shew their Beginning, Procedure and Consummation.

All our New Compos'd Courfary Secretaries should keep a kind of Correspondence with those Hands whence they are deriv'd; for the variation, or divers Pennings of *Italian* Hands, affording great variety for choice, it depends much on maturity of Judgement to chuse and from them to make such derivations as may be most expeditious, graceful and commendable. As also, so much regard must be had to the mixture of Hands, as that there may be an Artful Compliance of Letters, and a reasonable Resemblance one of another; for it were ridiculous for a man to croud into a hand naturally perpendicular (as our Set Secretary is) the Letters of another consisting of oblique or slanting lines, as the *Roman* and *Italian* Hands do.

Observe, that though the distance of Lines and Letters of all Hands, must be dilated or contracted, according to their Magnitude, yet for Courfary, or Fast Secretary, there must be an allowance, and the distance of lines, for this must be more then that of more deliberate Hands, considering that a kind of irregularity and extravagancy in such hands, renders them more regular and delectable; and that nothing is a greater Ornament to such hands, then a spacious field, as it were, wherein the wanton Meandrings and spreading Plumes of each Letter may be fairly blazon'd.

For Set Secretary.

YOUR Pen must be a degree harder, and the Nib thereof broader for this Hand, then for that before treated on. This Hand requires much Regularity, as being a Fountain from whence many other Hands (as Rivulets) are derived: and, as it were, the Standard, by which they are proved:

Yet

ty, jumps not with that vulgarly received. For the heads and
ought not (in my judgement) to be confin'd to the same boundaries,
according to their manner and form, they should be proportion'd for height and depth.

As for example, if you rule double lines, and write therein all the small Letters of this Hand with stems, you shall find that the (b) consisting of an oblique Ground-line, and a semi-Circle (betwixt those Lines) will not require a stem of that length above the line, (as the (f) and (t) do, they being (as I may so say) double-bodied, being full both above and below the lines; but 'tis proper for the stem of the (b) to be just equal in height to that of the (h) and a small matter broader; but the (k) (considering its additional above the upper line) that must have a longer stem, and winde off with a greater Compass. The (l) and (r) (consisting only of stems) they must be shorter then any of the afore-mentioned Letters. In this Hand especially, your Letters must keep correspondency one with another, viz. the first part of the small (a) must be the same as the body part of the (e.) Your minims must be all alike, as the down-right stroke of the (a) the strokes of the (i) (m) (n) (u) and the first of the (w;) Also the circular part or body of the (d) and small (s) are the same as the (o), only the upper side of the (d) must be light or small, in regard of the near fulness of its top. The (v) consonant, and the latter part of the (w) must be the same with the body of the (p.) Observe, not to turn the tail-stroke of the (h) beyond its stem, and that the tail-stroke of the (g) turn off towards your right hand, as soon as your Pen descends from the Line. Be sure that all, except compass Letters, be drawn directly down-right, so as not to be perceived to lean to the left hand, or to the right. I affect not a conjunction of Letters in the writing of this Hand, but rather that every Letter thereof be made distinctly by it self, unless they run naturally one to another, as the (i) to the (m) (n) and (u), and the (a) to the (r) (v) or (w,) &c. Let the distance from word to word be something more then the compass of an (o) and the distance from letter to letter, the same with that of your minims.

See *The Pens Transcendency*, wherein are Directions for every particular Letter of this Hand.

*Most of the Letters in this Set-form'd Hand,
Must square as Cubes, or a good Conscience stand.*

[6]

7

For Roman Hand.

FOR that this hand is most practised by Women (whose discretion seldom excuses direction) I have added the great and small Letter hereof in their severall parts, to shew how to begin, proceed, and end them; and not only so, but I have herein so disposed all the Letters, as that one may helpe to the making of the other.

It will conduce much to the exact symmetry and beauty of the Roman Hand, to consider its dependencies on the form of a Circle, as the Italian on that of an Oval: Of necessity, all compass Letters therein, whether small or Capitals, as (C) (G) (O) (Q), &c. must carry with them a visible rotundity. It is not proper for the Letters thereof to joyn, it being derived from a hand originally disjunctive, therefore extend not the unitive, or turning of strokes, as those from the bottom of the (a) (c) (e) (i) &c. so far as those of Italian Letters, nor so far as may cause one Letter to stand from another, in the composition of words, further than your minims, or body-strokes of the small (m) The stems of the Letters in this Hand, must wave and bend naturall, and the Bodies of all Letters herein must be full, but not so full as those of a down-right hand, considering they are slanting. The stems should be thrice the length of their Bodies, and some small matter more; the distance of lines for this Hand, must be so much as a stem is in length, and above half the depth of the round Letters.

For Italian Hand.

THIS Hand in its Native Countrey is wrote with unimitable (and I might say unlimitable) dexterity; whether for that the Italians are generally more Atery then we, or that by their manner of holding the Pen, (which is betwixt the fore-finger and the thumb, extended) they have that advantage of us is not easie to determine: But sure I am, they are Masters of that dexterity, which never any of our Nation could justly pretend to, in their Hand, yet this I dare aver, and it makes as much for the honour of us, that (though the *A/ps* stand betwixt them and us) in that regard we have

and ascend nearer to perfection in this Hand, then even the *Italians* best Professors hereof, on both Hands; for I am not ignorant that it in a manner in its minority with us, in regard of a general Practice. Yet that it may thrive in our Climate, and become serviceable, I communicate a considerable part of my knowledge therein, as may appear by the following Rules. The *Italians* holding the Pen as aforesaid, do most of them (contrary to the Custom of *England* on that account) so fast as they write their lines, draw their paper with their left hand from the right; so moving it one way and another, as their lines are begun and ended, which may be one reason of a more then ordinary dispatch.

In this Hand, every Return or double stroke of the pen, must have a double portion of fulness, (which the Pen, in a good Hand, naturally produces) which you may see in the stems of all Letters drawn, or ascending from the feet or bottoms of others, as (b) from (a,) (h) from c, (l) from (i) or (a), &c. And so in the backs or fore-parts of all other letters, whether swell'd to that fulness by the tails or uniting parts of others, caus'd by ascending and descending of the pen, as also of themselves, where the Pen freely and naturally returns; which appears in the back of the (a) (g) (q) and (y); the worthiness of this observation is eminently confirm'd by variety of other Letters, and their several parts, and indeed herein lies the life and lustre of *Italian* Hand; for the obliquity thereof undeniable exacting the edge of the Pen, it would want much of its grace and beauty, did we not make use of the pens effects in this kind. When the stems of letters turns off, and wind themselves into the forme of Ovals, as often the (b) (d) (f) (h) (k) (l) (p) (q) and (y) do; or when the space from the line drawn up to that coming down be too wide, as sometimes in the (b) (d) (f), &c. then you must observe the effects of the Pen, and humour your Letters according to the most pleasing fashion, not permitting the fulness of any strokes made by Art to be so broad as the shadows which proceed from the Pen uncompell'd. You may (if the distance of your lines will afford it) take the liberty of extending the heads and tails that turn off, somewhat longer then those which do not. When a stroke turns twice or thrice about, its fulness must decline as soon as possible. In these few are couched all the material Considerables for this Hand, though more might be said then here is wrote; But

*These practis'd well may mount us, where proud Rome,
Though Hills were set on Hills, shall never come.*

[6]

For Roman Hand.

FOR that this hand is most practised by Women (whose discretion seldom excuses direction) I have added the great and small Letter hereof in their severall parts, to shew how to begin, proceed, and end them; and not only so, but I have here in so disposed all the Letters, as that one may helpe to the making of the other.

It will conduce much to the exact symmetry and beauty of the Roman Hand, to consider its dependencies on the form of a Circle, as the Italian on that of an Oval: Of necessity, all compass Letters therein, whether small or Capitals, as (C) (G) (O) (Q), &c. must carry with them a visible rotundity. It is not proper for the Letters thereof to joyn, it being derived from a hand originally disjunctive, therefore extend not the unitive, or turning of strokes, as those from the bottom of the (a) (c) (e) (i) &c. so far as those of Italian Letters, nor so far as may cause one Letter to stand from another, in the composition of words, further than your minims, or body-strokes of the small (m) The stems of the Letters in this Hand, must wave and bend naturall, and the Bodies of all Letters herein must be full, but not so full as those of a down-right hand, considering they are slanting. The stems should be thrice the length of their Bodies, and some small matter more; the distance of lines for this Hand, must be so much as a stem is in length, and above half the depth of the round Letters.

For Italian Hand.

THIS Hand in its Native Countrey is wrote with unimitable (and I might say unlimitable) dexterity; whether for that the Italians are generally more Atery then we, or that by their manner of holding the Pen, (which is betwixt the fore-finger and the thumb, extended) they have that advantage of us is not easie to determine: But sure I am, they are Masters of that dexterity, which never any of our Nation could justly pretend to, in their Hand, yet this I dare aver, and it makes as much for the honour of us, that (though the Alps stand betwixt them and us) in that regard we have

and ascend nearer to perfection in this Hand, then even the *Italians* best Professors hereof, on both Hands; for I am not ignorant that it in a manner in its minority with us, in regard of a general Practice. Yet that it may thrive in our Climate, and become serviceable, I communicate a considerable part of my knowledge therein, as may appear by the following Rules. The *Italians* holding the Pen as aforesaid, do most of them (contrary to the Custom of *England* on that account) so fast as they write their lines, draw their paper with their left hand from the right; so moving it one way and another, as their lines are begun and ended, which may be one reason of a more then ordinary dispatch.

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pleasing fashion, not permitting the fulness of any strokes made by Art to be so broad as the shadows which proceed from the Pen un-compell'd. You may (if the distance of your lines will afford it) take the liberty of extending the heads and tails that turn off, somewhat longer then those which do not. When a stroke turns twice or thrice about, its fulness must decline as soon as possible. In these few are couched all the material Considerables for this Hand, though more might be said then here is wrote; But

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*The Names of some Things that are Printed and Sold by
Globe and Compasses, at the West-End of St. Pau.
towards Ludgate.*

*Maps of the World. } Maps of England, Scotland, and Ireland. } Either with or without
The Parts of the World } Maps of England, with the Roads and Cities } Descriptions.*

The Philosophers Head, or an Excellent Compendious Abridgement, briefly Comprehending the Chief Grounds and Principles of Philosophie. A Lawrel of Metaphysick. An Artificial Description of Logick, according to the first, second and third Act of the Mind, the best sort, for in that last done, are divers faults both in the sense and spelling. The King and Queen in a large sheet. A large sheet of Orpheus with Beasts about him. David and Abigail in a large sheet. The Manner of the ten Persecutions under the Heathen Emperours in a large sheet. Leyburns four Tables of Accompts ready cast up. The New and best sort of Arms of all the several Companies in London, many gross faults that are in all the former are in these amended; and divers that were never before done are hereunto added.

BOOKS. A View and Cosmographical and Geographical Description of the whole World. Porters Alphabetical Tables of England, Scotland and Ireland. School-Pastime for Children. Natural Arithmetick. The Countrey-School-Master. The Pens Celerity. The Pens Triumph. The Pens Transcendency. Pens Paradise. The Pens Facility. Military Discipline, wherein all the Postures both of Musket and Pike are newly Cut in Copper. Much for little, very much in little (fitly called Paradise-Eden) or a whole View of the Creation in eight Parts, the which you may have altogether, or else any particular Part by it self. The Gentlemans Accomplishment in two Parts, each to be had by it self, or together. Nothing Pleases. The Merry Conceited Five Senses. All the Kings and Queens of England. The seven liberal Arts. The twelve Months. The ten Commandments. The four Seasons of the Year. All sorts of Birds, Beasts, Flowers, Fruits. As also all sorts of things that are Cut in Copper, either Colored or not, fit for Gentlewomens Works and Schools. Where you may be sure of the best at the lowest Rates.



F I N I S.

